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Music Department
Illinois State University

Cybermusic
Electronic Music Concert
All works are on Compact Disc.

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|---|-----------------------|
| Death and the Teetering Note of Being (1999) 4'20 | Richard Freeman-Toole |
| Akeldama (2000) 5'00 | Tom Gersic |
| Disco Kits 1 & 2 | Christopher Lackey |
| The Mirror of Time (1999) 4'20 | Tung-Lung Lin |
| amid autumn motion (2000) 5'00 | Brian Labycz (koura) |

Kemp Recital Hall
Wednesday Evening
October 11, 2000

The fourteenth program of the 2000-2001 season. 8:00 p.m.

Program Notes

Richard Freeman-Toole

Death (and the Teetering Note of Being)

I had a vision.
I was looking at that nothing
Which habitually parades past the surface of my self-perception,
And I saw something.

At first it was just black,
There at the bottom of my soul's jar,
But curious kitty began to see white—
Riming the surface with grainy lines,
Silvering the surface with shapes of
Abstruse but coherent meaning.

It was not a picture—that would be too cliché—it was not
Grandfather God
And I was not Moses;
It was not that face-splintering speech chorus of Schoenberg's,
And it certainly wasn't Michelangelo;
If anything, it was motion without definition,
Personality without person—but, no, that would be going too far—
Being without subject.

It was not good,
nor friendly,
nor affectionate particularly,
but there it is — .

I was a sieve as it sifted through me
(gossamer web of raying neutrinos);
I stood alone, yes more alone than any cactus, and yet
I did not weep.

Tearless eyes were open all the time,
Looking underneath the black blanket,
Peering down that cosmic alley.

It may have been a flashback from some intra-uterine trauma, *and*
It may have been an astral fantasy, *but*
It might *be* everything.

It began to sing;
Or, rather a song began to rise from it's invisible depth;
and the song did not progress
or modulate
or develop
or climax,

But merely hung in the indiscriminate air, a big black-against-black
eighth-note.

I was a cartoon drawing of, say,
"The Scream"
with a balloon over my head
with a big eighth-note in it.

Tearless eyes could catch the ideas
Racing like mice in the dark, amid all that fixity—
And the features congealed for a moment,
and there was a name there, a signature.
I skewed my eyes so I could see better,
and read the little plastic tag pinned to its lapel—
"I," it said.

Chris Lackey, **Disco Kits 1 & 2**

I created *Disco Kits 1 & 2* using Digital Orchestrator Plus on my brother's PC several Christmases ago. This was my first intensive experimentation with a Digital Audio and MIDI program. There were several "kits" that came with the program, which were nothing more than a bunch of short digital audio samples in a particular style, in this case disco. So, with a lot of copying and pasting, and a lot of tweaking and fiddling, I created this piece out of the bits they had provided. There isn't one smidgen of originally-recorded music on there...but using some track overlaying (for an echo effect), some reverb, and some creative layering, I gave the piece a shape and consistency.

Tung-Lung Lin, **The Mirror of Time**

Currently living in Texas, Tung-Lung Lin has just received his doctorate in Composition at the University of North Texas. In *The Mirror of Time*, a reflection of his work on the German philosopher Martin Heidegger's concepts of Being and Time, different MIDI instruments accumulate and disperse in vast layers of polyrhythm.

Brian Labycz, **amid autumn motion**

The nature of music can best be understood from the definition of it. Music is the organization of sounds. This leaves one with two objectives in the creation of music; the exploration of sounds themselves and the means to put them together. Expanding the limit of both of these elements of music is the goal of 'new'/'experimental' music.

'amid autumn motion' utilizes a computer and field recordings. The sounds in this composition are all recordings which have been modified in various ways to result in new distinct sounds. The actual field recordings were made while I was living in Japan. This composition is something left behind from experience.